

# AUTHOR & JOURNALIST

25 CENTS

NOVEMBER, 1956

## LEARN STORY WRITING FROM PUBLISHED FICTION

Loula Grace Erdman

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GEORGE McCUE

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From Editors' Desks to You . . . Contests  
and Awards . . . Books for Writers

Market List:

Book Publishers

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Library  
Nov 1956

02-1

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SETH RICHARDS, Publisher

## Editorial Report

Title: **RICH AS THE WINE**

by Aland Arthur

**RICH AS THE WINE** is a probing psychological novel of a woman who is the victim of her husband's dependence on his father. Psychiatric treatment of both husband and wife discloses that she, more than her husband, needed a "cure" for her basic anxiety—the fear of motherhood.

In the skilled hand of the author, the scalpel of the scientist blends imperceptibly with the warm pen of the creative writer. Intimately familiar with every facet of her subject, she delves into the realm of

psychology and psychiatric rehabilitation, revealing with forthright clarity the basic drives, mental blocks and inexorable march of cause and effect operating in her characters. These stubborn facts are presented, not as dry clinical abstractions but alive and throbbing, through the emotionally charged conflict and heartbreak of suffering, striving, three-dimensional human beings whose absorbing drama is heightened by the impressive authenticity of its source.

The impact from this rare fusion of scientific fact and literary artistry makes this novel one of the best of its kind and, therefore, unquestionably worthy of publication. In view of the growing interest in psychological novels today, it should attract and engross a wide segment of the general reading public.

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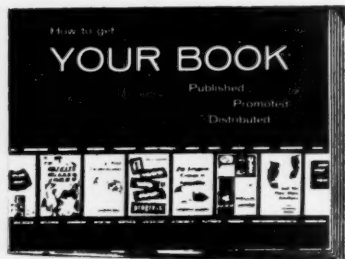
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# AUTHOR & JOURNALIST

VOLUME 41

NUMBER 11

NELSON ANTRIM CRAWFORD, Editor

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NOVEMBER, 1956



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## What Readers Say

### The Struggle's Funny Side

I don't know when I've enjoyed an article as much as "If You Have To Write." All the technical advice in the world doesn't eliminate the constant wondering if other people have a rough time of it, if all editors really do some queer things, if writers do earn a living income, etc. The humor that was injected made it a darned good, readable, and concretely helpful article. At long last, I can see the funny side of a never-ending struggle!

Thanks for a truly down-to-earth, valuable, bird's eye view of the life of a beginning author.

MARY B. COOK

Winchester, Va.

### She Syndicated Her Stories

When I wrote a series of shortides on sea shells, "Sea Babies," I submitted them to several editors whose magazines would not likely reach the same public; i.e., one Presbyterian, one Baptist, one Anglican, etc., etc., knowing that children seldom have the opportunity to read any other Sunday School paper than that of their own denomination. This I explained to the editor. I sold the same series four times, averaging about \$18 for each.

One editor asked for an exclusive article and paid a much higher rate for it, taking only half of what I submitted, and I sold the other half also exclusively, retaining book rights. Also I received several notes requesting brief items on the subject.

In syndicating there is one important fact to remember: the markets must not conflict to the detriment of the purchaser. A national magazine, read coast to coast, must have exclusive property and will pay for it.

ENID P. DONAHUE

Kilworthy, Ont., Canada

### Principle of Perfection

Ralph Friedman scores high with "A New Slant on Rejections." The principle of perfection is there. The best only, and always. Even to the reported slogan, "So good that it interests everybody from beginning to end," of dear little old *Black Cat*. Was that what killed it? Yes, indeed, the best, or nothing. Mr. Friedman's indication that all MSS. should be destroyed after the first rejection does have something. So has his sneer at self-styled scribes who at long last sell.

Keep going, keep carrying on, though you get to know that the good things of life are only for the very few. Remember, too, most rejections are by the slush pilers. There's a hell of a job, unless you're born to it.

DOUGLAS GRAHAME

Mexico, D. F., Mexico

### Suggestion: Boycott the Careless

It isn't often a "letter to the editor" rings as familiar a note as did the one by D. L. White in a recent issue. I, too, have been more than slightly irate at a letter of rejection which came only after two or three notes which practically begged for news of a manuscript.

AUTHOR & JOURNALIST

I have had articles published three years after they had been accepted and paid for! This, in my mind, is almost as bad. It is hardly fair to the readers to present them with an article which *was* timely when it was bought but which may in this fast-paced age reflect on its author as a rather dusty duck.

Another common experience which makes for minor irritation is to open a reject only to find that the editor has sliced it neatly into thirds while opening it. Or, shoved it into the return envelope with its pages properly pleated, making the next editor feel like a waste-basket snoop (if you send it out without retyping!) And I've even wondered if editors read mail while eating jelly sandwiches and tomato soup, inasmuch as I've received samples of both on MSS.

There is one highly effective way to curb all these petty little incivilities if writers will collectively rebel. We can simply stop sending to markets after they have shown signs of being careless to the point of disgust.

GLORIA WHORTON

East Millinocket, Maine

### Grand Guys and Dolls

The complaints of writers about editors make me a wee bit tired. In writing with fair success for 30 years, I have had difficulty with only two editors. That's a smaller proportion than one would have in dealing with customers for groceries, automobiles, or real estate.

What a lot of beginning writers fail to realize is that an editor is just a customer—a buyer. He purchases what he thinks his readers will like. He may be wrong, of course, just as a merchant may get stuck with a line of dresses nobody likes.

The point is, though, that an editor is under no obligation to offer any comment as to why he doesn't like your work or mine, any more than you have to tell an automobile salesman why you don't like a Ford or a Chevrolet. Perhaps you don't know why. Perhaps the editor doesn't. He just knows he likes or doesn't like a manuscript.

I've never been an editor—I have no ax to grind for editors. I just like to see them fairly treated. Most of them are grand guys and dolls.

MAXTON O'TOOLE

New York, N. Y.

### Oh, For a Market!

Many tell me my stuff's good—for nothing.

A few tell me it's good—for pay.

Of course, if what you say amounts to nothing.

You shouldn't feel hurt if they won't pay.

If I can make my nothings sound like something,

And get a little pay, for almost nothing,

I'd feel my work wasn't all for nothing,

And might find I have more and more to say!

DOROTHY CONROY

San Francisco, Calif.

### High Standards

*Author & Journalist*, in my estimation, is maintaining the high standards you set when you took it over. Your diligent search for new markets for writers and the sharp, penetrating articles by Lloyd Eric Reeve and Ralph Friedman make it well worth the subscription price.

ALFRED L. INGLES

St. Joseph, Mo.

NOVEMBER, 1956

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**THE OXFORD COMPANION TO AMERICAN LITERATURE**, edited by James D. Hart. Third Edition. Oxford University Press. 900 pages. \$10.

A new and revised edition (the last previous one was published in 1918) of the best reference book on American literature. Alphabetically arranged, it contains biographies and bibliographies—from Hawthorne to W. G. Patten, who wrote the Frank Merriwell dime novels. There are also definitions and discussions of literary terms (e.g., polyphonic prose, Gothic romance) and descriptions of such incidents as the Astor Place Riot which stemmed from a dispute between actors Forrest and Meredy in 1819 and resulted in 22 deaths.

The volume covers many allied subjects in an endeavor—generally successful—to represent the American mind and the American scene. Occasionally, as in the sketch of Deadwood Dick, the editor has accepted press agency for fact.

**HOW TO GET INDUSTRIAL AND BUSINESS PUBLICITY**, by Charles E. St. Thomas. Chilton Company. 184 pages. \$5.

"Publicity is like grass. Sometimes it grows of its own accord. Sometimes it grows in the wrong places. Sometimes it won't grow at all. And, like grass, it grows best with care and attention."

On this text, Mr. St. Thomas, a prominent figure in the sales promotion field, bases his excellent discussion of public relations for commercial enterprises. His is a thoroughly practical manual ranging from samples of publicity stories (including actual format) to organization, operating plans, and budgets. Intended for both publicity workers and management.

**PSYCHIATRY, THE PRESS, AND THE PUBLIC**. American Psychiatric Association. 80 pages. \$1.

The report of a conference of psychiatrists and writers on the special problems found in communicating psychiatric subject matter to the public. They involve medical ethics, scientific knowledge, terminology, sensationalism, simplification, and other matters. Many of the problems are common to all popularization of science, and any writer in this field will find the volume stimulating.

**IF YOU MUST WRITE—**, by W. H. Johnson. Philosophical Library. 401 pages. \$2.75.

This book bears the appropriate subtitle, "Candidate Words for Those Who Do and Those Who Would Play the Writing Game." It is devoted largely to word usage and is full of practical suggestions, often very amusingly put. There is also a sound discussion of preparing a book manuscripts for publication.

The book is by a British author but most of it is entirely applicable to writing in the United States.

AUTHOR & JOURNALIST



## Contests and Awards

The Fund for the Republic, Inc., 60 E. 42nd St., New York 17, will award prizes of \$2,500, \$1,000, \$500 each and ten prizes of \$100 each for the best letters bringing to light recent incidents illustrating how groups or individuals have "successfully stood up for the rights to think and read freely and to follow the dictates of conscience in the face of considerations of 'expediency.'"

Letters should be under 1,000 words and deal with events that took place in the last five years. Supporting documents, newspaper clippings, photostats, etc., may be supplied with the letters. Letters must be postmarked not later than November 14.

—A&J—

The Emily Clark Balch Prizes for 1956 have been announced by the *Virginia Quarterly Review*, 1 West Range, Charlottesville, Va. This year they will consist of three prizes—\$500 and two of \$250 each—for literary essays dealing with some phase of American literature. The prizes will be in addition to payment for publication at the magazine's usual rates.

Envelopes containing contest MSS. should be sent to the *Virginia Quarterly Review* and should be marked "Emily Balch Prize Contest." Closing date, January 1, 1957.

—A&J—

The Sidney Hillman Foundation, Inc., 15 Union Square, New York 3, will award prizes of \$500 for outstanding published contributions dealing with civil liberties, race relations, the labor movement, economic security, world understanding, and related problems.

Contributions may be in daily or periodical journalism, fiction, non-fiction, radio, television, drama, or motion pictures. Material must have been published in 1956 or, in the case of radio, television, stage, or movies, have been produced under professional auspices in 1956.

Closing date, February 1, 1957.

—A&J—

The Lawrence S. Meyers Fund, G. P. O. Box 77, New York 1, offers a \$1,000 U. S. Savings Bond, a \$250 U. S. Savings Bond, and a \$100 U. S. Savings Bond for the best articles on world peace appearing in a newspaper or periodical in 1956. Closing date, December 31.

—A&J—

The Authors and Artists Club of Chattanooga, Tenn., offers prizes of \$15, \$10 and \$5 for original unpublished poems not over 32 lines. Poems, not more than two by any author, must be submitted anonymously, with the name of the poet in a sealed envelope.

Send MSS. to Mrs. F. E. Funk, 826 Kentucky Ave., Signal Mountain, Tenn.

—A&J—

### Previously Announced

*Atlantic Monthly*, 8 Arlington St., Boston 16, Mass., awards of \$750 and \$250 for stories by unestablished writers. Continuing competition—no closing date. (A&J, June, 1956.)

*Boys' Life* and Dodd, Mead & Co., 432 Fourth Ave., New York, \$2,000 for a novel for boys 45,000-80,000 words. Closing date, November 15. (A&J, September, 1956.)

Central City Opera House Association, 1502 Cleveland Place, Denver 2, Colo., for a romantic

NOVEMBER, 1956

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play based on the discovery of gold in Colorado. \$10,000 plus royalties. Closing date, July 1, 1957. (A&J, January, 1955.)

Lecompte du Nouy Award, 1 East End Ave., New York 21. \$500 and a silver medal, for a published book emphasizing union between scientific inquiry and religious commitment. Award to be made in 1957—no submissions or fixed closing date. (A&J, September, 1956.)

Maclean's Magazine, 481 University Ave., Toronto, Ont., Canada, awards of \$5,000 each for novels by Canadians or using a Canadian theme. Continuing competition—no closing date. (A&J, January, 1955.)

Modern Romances, 261 Fifth Ave., New York 16, for true life stories, \$1,000 down to \$100. Contest closing every four months—next date, December 31. (A&J, February, 1956.)

Summerfield G. Roberts Award of \$1,000 for a work on the Republic of Texas written or published between January 1 and December 31. Address: Sons of the Republic of Texas, 2112 Cord Ave., Waco, Texas. (A&J, August, 1956.)

The Saturday Review, 25 W. 45th St., New York 36, \$300 for the best poem published in the magazine in the year beginning May, 1956. (A&J, July, 1956.)

Charles H. Sergel Drama Prize, University of Chicago, Faculty Exchange, Chicago 37, \$1,000 for full-length play. Closing date, March 1, 1957. (A&J, September, 1956.)

Seventeenth Summer contest, Compact and Dodd, Mead & Co., 432 Fourth Ave., New York 16, \$1,250 for a novel for young people 45,000 80,000 words. Closing date, November 15. (A&J, September, 1956.)

Zondervan's International Christian Fiction Contest, 1415 Lake Drive S. E., Grand Rapids 6, Mich., for evangelical novels \$1,000, \$750, \$250. Closing date, December 31. (A&J, June, 1955.)

## Better Poetry for Youth

Grace Porterfield Polk, poet and international vice-president of the Great Britain-America Poetry Society, is organizing a new project, Better Poetry for American Youth.

"Poetry," says Mrs. Polk, "has been pushed aside for things of commercial value. For the survival of poetry may we follow the advice of Aristotle, 'To improve or destroy a country, begin with the youth.'"

"If the poets in every state will take a personal interest, our children of today may become famous poets tomorrow. The United States Office of Education can do a great deal by making poetry one of the important subjects in schools and colleges, stressing the importance of reading and writing poetry. Radio and TV have a chance to do something fine for American youth."

Better Poetry for American Youth has no dues, no meetings, no board. To enroll just send your name on a postal card to the national president and founder, Grace Porterfield Polk, The Maples, Greenwood, Ind.

*Someday it will be a penitentiary offense to put a rein on the fancies of children, who are born poets and die—well, something less than poets.—Hal Boyle.*



## From Editors' Desks to You

*True*, 67 W. 44th St., New York 36, has good news for writers. The total number of pages will be increased 10 percent, making the total around 135 pages per issue, and more color will be used. Naturally more material will be bought for editorial use.

*True* has the biggest circulation among men's magazines—around 2½ million. With the December issue it is raising its newsstand price from 25c to 35c. The magazine has been published monthly since 1936.

Douglas S. Kennedy, the editor-in-chief, is interested exclusively in factual material—no fiction. He emphasizes true, first-person adventure but publishes also other material of interest to men. Lengths range from 500 to 20,000 words. *True* pays high rates on acceptance.

—A & J—

*Bride Ideas* is a give-away booklet for newlyweds published every six months. It is seeking articles 1,000-1,500 words, fillers under 500 words, and poetry to 20 lines—all on subjects of interest to brides. Payment on publication is 15c a word for fillers, 15c-1c for articles, 20c a line for poetry.

The editor is Jeanne B. Wilson, 658 S. Fifth East, Brigham City, Utah.

—A & J—

*Alfred Hitchcock's Mystery Magazine* is the latest addition to the suspense chain of St. John Publishing Company, 545 Fifth Ave., New York

17. The first issue of this magazine will appear in November. It and subsequent issues will contain the kind of off-beat crime stories that have made the Hitchcock television program popular. The yarns will be accompanied by succinct comment by Hitchcock himself.

The other magazines in the St. John group were discussed in the August *Author & Journalist*: *Manhunt*, *Mantrap*, *Verdict*, *Murder!* The chain has a new editorial director, Walter R. Schmidt, who will consider for the five magazines all manuscripts submitted. He promises decisions within two weeks.

While the magazines use name writers and pay them as much as \$1,000 a story, they are interested in newcomers. More than 20 writers in the last year have broken into print for the first time in the St. John group. The new writer is raised after two sales; after four sales he is regarded as a regular contributor and paid accordingly.

—A & J—

Popular Library, 10 E. 40th St., New York 16, one of the largest soft-cover book houses, reports need for suspense novels and modern stories on topical or universal themes; length, 45,000-70,000 words. Charles N. Heckelmann, editor-in-chief of the firm, is himself a well-known writer of widely-selling novels, so the writer may be sure of competent judgment. [Continued on Page 18]

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### MARY KAY TENNISON

*Authors Agent and Counsellor*

# And All Of Them Were Ours...

The other day, we stopped in at a little stationery store to buy a pack of cigarettes, and got a pleasant surprise at the same time. For, in the automatic habit of all people in the publishing field, we leaned over to scan the store's display of pocket-size books—both originals and reprints of best-sellers formerly published in hard-cover editions, and including virtually every pocket publisher in the field. And, by one of those happy coincidences, *all of the books in the display were books we'd sold.*

We were so pleased about it that we secured permission to photograph and reproduce the display here:



You can be sure that we'll go right on buying our cigarettes in *that* store—at least until the above books are sold and the display changes. But, actually, though we certainly don't usually find ourselves credited with every book in a pocket display, or every book on a bookstore shelf, or every story and article in a magazine issue, it's a safe bet that *any* trip to a magazine stand or pocket display or book store will be a pleasure to us. For SMLA's status as one of the largest sellers of manuscript material in the world, placing over 6,000 scripts yearly, means that we'll always find our clients heavily represented wherever we look.

Incidentally, we'd like the chance to add *your* material to that sales-total.

**SERVICE:** If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

**TERMS: PROFESSIONALS:** If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

**NEWCOMERS:** As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words); \$25 for books of all lengths up to 150,000 words, \$50 for books over 150,000 words; \$5 for 15-minute television or radio scripts; \$10 for half-hour scripts; \$15 for one-hour scripts; information on stage, syndicate, and other types of material on request. We drop all fees after we make several sales for new clients. Stamped, self-addressed envelope, please, with all manuscripts.

**Scott Meredith Literary Agency, Inc., 580 Fifth Avenue, N.Y. 36**

## TAKE THE LAST SIX ISSUES . . .

By LOULA GRACE ERDMAN

I'VE just read, (or somebody has told me) that the best way to learn how to write a salable short story is to study the last six issues of some magazine and find out what sort of thing it publishes."

Not a semester passes but some student in my college classes in creative writing comes up with this remark. The undertaking is one I am reluctant to encourage, logical as it sounds. Accordingly I always point out the difficulties inherent in the plan.

First, the very fact that the magazine has been running a certain kind of stories for six issues may in itself mean that the editor is anxious for a change. (And his readers, too, as far as that goes.) Perhaps the magazine had overbought this type of story, and was trying to unload before the trend was completely unfinished. If, let us say, the student noted that there was a high recurrence of teen age stories, and so hurried to do one, maybe the editor's first reaction to his offering would be, "Oh, no—not another one!"

There is another thing which beginning writers so often forget, overlook, or don't even know.

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*Loula Grace Erdman has an enviable record of successful fiction. In addition to stories in Redbook, Ladies' Home Journal, Woman's Home Companion, and many other magazines, she is author of ten novels, the latest of which, The Wide Horizon, has just been published. Six of them have been book club choices in the United States, and one in Germany, and two have won national awards. A novelette by her appears in the November Redbook.*

*In addition to her creative work, Miss Erdman teaches in West Texas College and each year directs the Writers' Round-up at Amarillo. Her students have been notably successful in writing—you'll see why when you read her article.*

There is about a six months' lag between the buying of a story and the publishing thereof—sometimes longer. The needful thing, then, is not to do what is popular now, but what may be in six months to a year from now. It's a good trick if one can work it, but, short of a crystal ball, how is one to know?

The greatest danger, as I see it, is not any of these things I have mentioned, but a graver one, which young writers are too prone to fall into anyway. It is this. A concentrated study of any set of stories is pretty sure to result in a sort of innocent, perhaps unconscious, kind of plagiarism, and that's a fighting word in the writing world.

Those are the obvious drawbacks to the plan proposed to the student. Even so, I do not discourage him from his study. Anyway, I know he wouldn't listen to me, which is exactly the attitude he should take. So, realizing I can't lick him, I join him. I tell him to go ahead with his study; what is more, I give him a plan to go by.

The plan goes somewhat as follows:

Read the story through. Whether you like it or not does not really matter. Perhaps you can learn as much, or more, from the study of a story you don't like as from one you enjoy. When you have finished, put it aside without finishing it. Rarely, however, have I seen a book whose theme was so clear. It is stated in the title; it is explained more fully in the author's preface. Perhaps that is why such a large number of people read the book, excusing the brutality and, to many,

First, the theme.

Every good story, every good book, has one. Each reader may state it in a different way, but that does not mean it is not there. I found the book *Something of Value* one too horrible to read and put it aside without finishing it. Rarely, however, have I seen a book whose theme was so clear. It is stated in the title; it is explained more fully in the author's preface. Perhaps that is why such a large number of people read the book, excusing the brutality and, to many,

the poor taste of the incidents. They probably realized the author felt he needed to include these things in order to put his theme across to his readers.

**T**HE theme may usually be stated in a simple declarative sentence, often an old proverb or familiar saying. "It's better to be off with the old love before you're on with the new," "Old friends are the best friends," "Honesty pays,"—these and many others have been written into stories time and time again. Sometimes the theme may disprove an old saying. "Mother *doesn't* always know best," "Young heads may be wiser than old ones," "A rolling stone *can* gather moss."

If there is a theme, we will feel a sense of satisfaction on reading a story, even though we may not exactly agree with what it says. If there is none, we'll say, as we do of a poor joke, "I didn't get the point."

Even though there is a theme, you as a reader may feel let down because you get the impression the writer doesn't believe in his theme. You spot the writer as a phony. No writer can afford that reaction. This point is worth keeping in mind when you select themes for your own stories.

After the theme, and hinging very closely on it, comes the selection of details in the story.

A great many young writers (and older ones, too, for that matter) have a tendency to include much irrelevant material in their stories. They have a feeling that any speech, any incident, that is bright or clever (or, sometimes, anything they happen to think of) can go into the story. That is a fatal error. No matter how clever an idea or a bit of dialogue may be, it's no good unless it *belongs* in the story. It works on much the same principle as a girl's pretty dinner dress—no matter how lovely, it wouldn't be right for a picnic on the beach. Once your theme is established, it's easier to test an incident you want in your story. Does it fall in with the theme? Does it help to prove, or to illustrate, what you are trying to say? If not, it won't help the story.

At this point I am going to suggest two short stories to illustrate the things I am trying to say. One is a story of my own, "The Boy on the Back Seat," which appeared in the November (1955) *Ladies' Home Journal*. The other is a story, "Josephine Petrusincke Is Going to be Somebody," by Lucille Oliver, in the December (1955) issue of the same magazine. Whereas I have had a number of books published, and short stories in national magazines, Lucille Oliver's is just what the magazine says—her first published story. (But not the first one she has written—make no mistake there!)

Both have a well-established theme. One of my students, reading my story, said, "The way I see it, you're trying to say that you never can tell by looking at a tadpole what sort of a frog he'll turn out to be." Which wasn't exactly the way I would have said it, but I could see, and accept, his idea. The theme of Lucille Oliver's story is clearly apparent, although each reader will probably put it into her own words. In both cases, the idea is inherent in the title, which is so often the case.

Not only should a story have a theme (one the author believes—at the moment, anyway) but it will also have a *narrative question*. (This applies to plotted stories. The unplotted story is another

thing again. A word of caution here. Do not fall into the error of thinking that an unplotted story is an *unplanned one*. It is probably even more carefully planned than is the plotted one.)

The plotted story will, as I have said, have a narrative question. This represents the problem of the story and can be put into a single interrogative sentence. "Can John get Mary?" "Can the coach take his poor material and win the game?" "Can the children get a present for their mother's birthday?" It is the problem with which the story is concerned.

If the story is a good one, with validity, purpose, and suspense, this narrative question is apparent early in the story. A good exercise is to read the story just far enough to find what this narrative question, this problem, is, and then to put it aside for a while, mulling over your own ideas for the solution. Then go back to the story, to check how right, or wrong, you were.

Almost immediately after the narrative question is stated—and the sooner it is, the sooner interest picks up—the answers will start. They will be of three types—"yes," "no," and "maybe."

These answers will be written into scenes, which is where many writers have a tendency to fall by the wayside. They are prone to tell the story themselves, chatting cozily along, pushing their characters into the background. Instead the characters should act out, talk out, *feel* out the story.

When my students study short stories, I urge them to divide the stories into scenes, numbering them, writing out, if they wish, notations about where these scenes take place, what characters appear, what, if anything, is accomplished by each scene. Think of a short story as you would of a play. And each scene should answer, in a way, the narrative question.

In Lucille Oliver's story, for instance, the scenes are distinct, clear, and revealing. As each is enacted before us, we are led to believe yes, the girl's mother will push the girl into a career; no, she won't; well, *maybe*; yes; no; yes.

In my story, "The Boy on the Back Seat," I told about a boy who has never had a place in the life of the school and is attracted by a girl who is the center of everything. The narrative question is, "Can he win her?" There are scenes that seem to say "yes" to his hopes; there are others that say "no." There are some we wouldn't lay a bet on, either way. There is one where he thinks "yes" and we have an uneasy feeling that the real answer is "no." Then there is the heartbreaking "no," and his reaction to it.

**T**HESE alternate answers are what make for suspense. They keep us guessing. Remember, though, that if all the answers are "yes" we lose interest. It's like pitting the sixth grade sandlot team against Notre Dame—the outcome is too easy for one side, too predictable. On the other hand, if the answers are all "no," we find the story drab and depressing. A nice balance between "yes" and "no," with a spate of "maybe's" tossed in for good measure, will keep things moving.

Keep your eye on the "no's." They represent the villain force, the thing that says "no" to the hopes of the main character. Of course, we are on the side of the hero and we want him to get his reward. But, no matter how much we like him, we want to see him put up a stiff fight, a worthy and

clean one. No undercuts for him, no shady dealings, no compromises with truth and integrity.

We in America (and perhaps in Timbuktu and Istanbul and even in Moscow, for all I know) like to believe that good triumphs over evil in the long run and that people don't get things unless they work for them. A story must not violate any real truth of life, so all things being equal, it must also subscribe to this idea. Characters must win out because of their actions. (Or lose, as far as that goes.) They must keep on slugging until the gong sounds. In short, the ending, the final answer in the story, must be one that the hero himself brings about.

The solution does not come until a time when all seems lost. There is one dark moment when the forces of evil seem completely in command, when there is no way for the hero to turn, when defeat to his cause, "no" to his hopes, all seem inevitable. When this happens, the hero, if he is worth writing about (and why choose him if he isn't!) cannot give up and sit cowering in his misery. Not for long, he can't. He must make some sort of decision, do something which is difficult, but right, even though in so doing he may seem to make his cause even more hopeless.

And then the solution comes. Not the one he wanted, perhaps, not yet the one we expected. But, if he has done his best, the result, while different, is even better, with larger implications, than he, with his limited vision and his own preoccupation with personal wishings and strivings, might have aimed at. The main thing is that he brought about the final answer himself, with character traits which are his own, and which are plainly visible throughout the story.

No story can be solved by last minute ruses. There can be no "shower-of-gold" endings. The characters can't sit still and let heaven pour rewards into their undeserving laps. (Don't be telling me it happens in real life! In the first place, who are we to decide just who is undeserving? And, even if it's true, that's all the more reason to have justice done in fiction!)

Let us assume now that the earnest student has gone through his six issues. He has found the theme (or his own interpretation of it) in each story. He has decided what the narrative question, or problem, is. He has blocked the story out into scenes, numbering them, writing down the answer each gives to the narrative question. (And, invariably, he has some trouble here. He finds scenes blending into each other; he has found portions that do not seem to fit into any distinct scene. This is all right. There must be a blending. In plays it is called "business," that set of directions which tell what is going on. This also happens in stories. The author must make some explanations, fill in some gaps, weave things together.)

The student has also located what seems to be the villain force, has seen how it said "no" to the hero's hopes. He has seen it get too far and, at last, result in solution. In "The Boy on the Back Seat," for instance, the hero's inability to make himself an equal with the girl and her group went a bit too far, making the boy decide to *do* something about the whole situation. In "Josephine Petrusinecke Is Going to be Somebody," the mother's ambitions, the girl's yielding to them,

pushed the girl beyond the point of endurance. As a result, things worked out. Oh, not exactly in the way the main character in each story had planned, or the way we the readers had expected. Nevertheless, things worked out. And, we hope, the reader felt rewarded for having read the story.

NOW, that is where the student can throw the outline away and begin thinking in his own right. Here are some of the questions to ask himself.

Why did I like this story? Because it stayed with a plan? Because it was well and clearly written? Even, let us say, because it gave me something to think about?

These factors, if they were present, certainly made the reading easier, more enjoyable. But, alone, they do not insure a good story, a salable one. The quality that turns the trick, that can make, and sometimes has made, a good story out of one that failed in most of the points I have listed, is the "feel." And that comes chiefly from the people in the story and the author's sensitivity toward them. They must be believable people, doing things we can believe in. They catch us, pull us along, so that we forget we are reading a story. We become, in *away*, these people; we don't read the story—we *live* it.

It is an intangible thing, the feel a story gives us for the characters it tells about. Unless it's there, the story won't go over, no matter how closely it may stick to a pattern. That feel will have its origin in your mind, in your heart. Nobody can tell you how to put it there. We can furnish you with diagrams, with hints, with directions, with all sorts of plot ideas. But the main part of the writing, the feel, must come from you.

It may help a writer to remember two things. First, everyone is absolutely unique. No two people have ever led exactly the same life. Nobody, not even identical twins, has ever had exactly the same set of experiences as did someone else. No two people have ever known the same joys, the same sorrows, the same triumphs and despairs. And, even if they did, they would not have reacted to them in the same way.

Everyone is also absolutely universal. No matter what has happened to you, for happiness or misery, there will be someone else who can say, "I know how you feel. Something very like that happened to me."

A writer must draw upon those qualities—his uniqueness, which makes him see things with a different eye; his universality, which gives him kinship with every living creature. He must put the two together, and work with a sense of craftsmanship. Then, if he is a writer, he'll come up with something. Not a replica of the stories in the last six issues of some magazine, no matter how good they are. But something better—a fresh approach to a problem, an approach which only that particular writer can make.

If you do this, and keep at it, by and by editors will begin to buy your stories. Editors of small magazines, first, most likely. You will gradually get better, and begin selling to bigger markets. Then some day a young writer will come to you and say, "How did you get started? Somebody told me a good plan was to read the last six issues of some magazine and—"



# NEWSPAPER FEATURES

## Can Open Doors

By George McCue

**W**HEN it comes to getting his efforts into print, the writer is often likely to ask himself how an intelligent, rational person like him ever got involved in so hit-and-miss a creative art. The ratio of hits to misses is an accurate gauge of his advancement through the unescapable apprentice period, the years that he spends learning his job. When he starts hitting consistently, it is because he at last has something to say and is qualified to say it.

The feature columns of newspapers in his area offer attractive opportunities to the writer in this hard transition stage. Newspaper feature writing provides workouts in looking for stories, in handling interviews, in doing research, in organizing material, in the writing itself, and in learning how to work with editors. You can even make some money at it.

Don't deceive yourself into thinking that newspapers will accept second-rate material, or that they are a last-resort market for manuscripts and pictures already turned down by magazines. A newspaper feature editor can say "no" just as quickly and emphatically as the man who presides over a slick magazine. On the other hand, he is less likely to turn down your story because of minor shortcomings. If these are offset by basically solid content, the story has a chance.

Just what your possibilities are in the newspaper feature market depends to some extent on where you are and how far you can range.

A big city paper handles features through a special department, or, more likely, two departments. One handles features that are predominantly word stories, with supplementary photographs or drawings, published on one or more pages set aside for them in the news pages of the paper. This may be a daily or Sunday section, or both.

The other department is the rotogravure magazine, published on Sundays only. There, the emphasis is on photographs, in black and white or color, with stories that range from the brief text of only a couple of hundred words up to the extensive piece of 1,000 words or more.

The scope of subject matter in both categories varies widely from paper to paper. One newspaper may consider the entire world its beat. Another may prefer to confine its features to its own region. Story treatments include something for everybody, from household whimsy up to material that is pretty sophisticated or technical.

Big papers have large writing staffs of their own, and they have the output of news service and syndicate professionals. They're hard to crack.

To find out whether you can do it, read the paper carefully, submit something and see what happens. It's better to show a finished piece of work, rather than to submit an outline or a query.

In most metropolitan areas there also are suburban newspapers, some of considerable size and importance. They range from neighborhood advertising journals, delivered free to every house in the community, to full-fledged newspapers that energetically cover local goings-on.

Most of these are weeklies. Some of them use a lot of features, and are glad to have submissions from people living in their territories who are willing and able to dig up lively stories. They usually have small and busy staffs.

Telephone or visit the editor on the day after press day, show him a finished story if you can, or discuss a couple of ideas that you have thought out in advance. The chances are he'll invite you to work on whatever you have in mind for submission.

Papers in the numerous cities of 50,000 to 100,000 population are sizable publications and often have Sunday feature sections. They usually prefer stories from within their own territories. If a good one comes your way, write it and send it in with a note saying that you'd like to submit others.

If you live in or near the city where the paper is published, it's a good idea to get acquainted with the editor—by appointment. Just ask for "the editor." You may find yourself talking with the managing editor, who is in charge of the entire content of the paper and who may directly supervise the feature section, or it may be the city editor or the state editor. It depends on how the paper is organized and on who has a little time to spare.

Smaller newspapers also publish feature stories. They are likely to be the most receptive to outside help, and least likely to pay for it. However, if you live in a small town it's still worth while to do some writing for the paper there. It gives you an entrée that may lead to saleable stories for the nearest large town paper, perhaps for the big city paper beyond, perhaps even for the magazines.

There is one more possibility for writers who live out-state, and it is one of the best. Most large newspapers have an out-state edition that goes in heavily for features and news stories about communities within this special circulation area, which may take in several states. This edition is called a replate, because some pages of the regular late city edition are pulled off the press at the end of that run, and pages of regional news are substituted. The city residents never see this edition, but it is an important one.

A special staff gets up these regional pages, and the editor works with correspondents scattered over the entire area. If you have a possible story for such an edition, address it to the "state editor," and ask whether he would welcome other items from your community. This could lead to steady feature sales, and even to regular work as correspondent.

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*George McCue has been on newspapers, from country weeklies to metropolitan dailies, for 20 years. He now is assistant editor of Pictures, the elaborate Sunday rotogravure section of the St. Louis Post-Dispatch. He has contributed to Collier's, Science Digest, and other magazines, and is one of the most popular lecturers at the annual University of Kansas Writers' Conference.*



# What Strange Powers Did The Ancients Possess?



**E**VERY important discovery relating to mind power, sound thinking and cause and effect, as applied to self-advancement, was known centuries ago, before the masses could read and write.

Much has been written about the wise men of old. A popular fallacy has it that their secrets of personal power and successful living were lost to the world. Knowledge of nature's laws, accumulated through the ages, is never lost. At times the great truths possessed by the sages were hidden from unscrupulous men in high places, but never destroyed.

## Why Were Their Secrets Closely Guarded?

Only recently, as time is measured; not more than twenty generations ago, less than 1/100th of 1% of the earth's people were thought capable of receiving basic knowledge about the laws of life, for it is an elementary truism that knowledge is power and that power cannot be entrusted to the ignorant and the unworthy.

Wisdom is not readily attainable by the general public; nor recognized when right within reach. The average person absorbs a multitude of details about things, but goes through life without ever knowing where and how to acquire mastery of the fundamentals of the inner mind—that mysterious silent something which "whispers" to you from within.

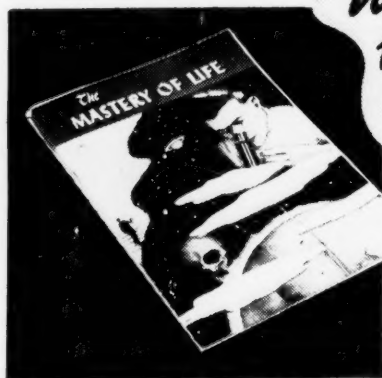
## Fundamental Laws of Nature

Your habits, accomplishments and weaknesses are the effects of causes. Your thoughts and actions are governed by fundamental laws. Example: The law of compensation is as fundamental as the laws of breathing, eating and sleeping. All fixed laws of nature are as fascinating to study as they are vital to understand for success in life.

You can learn to find and follow every basic law of life. You can begin at any time to discover a whole new world of interesting truths. You can start at once to awaken your inner powers of self-understanding and self-advancement. You can learn from one of the world's oldest institutions, first known in America in 1694. Enjoying the high regard of hundreds of leaders, thinkers and teachers, the order is known as the Rosicrucian Brotherhood. Its complete name is the "Ancient and Mystical Order Rosae Crucis," abbreviated by the initials "AMORC." The teachings of the Order are not sold, for it is not a commercial organization, nor is it a religious sect. It is a non-profit fraternity, a brotherhood in the true sense.

## Not For General Distribution

Sincere men and women, in search of the truth—those who wish to fit in with the ways of the world—are invited to write for a complimentary copy of the sealed booklet, "The Mastery of Life." It tells how to contact the librarian of the archives of AMORC for this rare knowledge. This booklet is not intended for general distribution, nor is it sent without request. It is therefore suggested that you write for your copy to the Scribe whose address is given in the coupon. The initial step is for you to take.



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Please send copy of the Sealed Booklet, "The Mastery of Life," which I shall read as directed.

Name

Address

City

You don't get rich writing newspaper features. The pay ranges from a smile of thanks and a couple of passes to the Bijou, on the small paper, to \$20-\$10 on the big papers, on the average. When the story has special value to the paper, and you have done a lot of work on it and perhaps included photographs, you may collect up to \$100. This is exceptional. Correspondents usually are paid according to the number of column inches their stories fill in type.

Considering the amount of work and travel you may have to do to handle some of these stories, the pay figures around the \$1 an hour that federal law sets as the minimum wage for unskilled labor. However, another way of looking at it is that it may be more than a graduate medical student receives during his hospital internship.

It may or may not be profitable financially for you to freelance permanently at newspaper features. Chances are this kind of writing would never pay off as full-time work, but it can be a stepping stone. Magazine editors watch newspaper features closely for ideas, and you may have one. Writers digging for features sometimes discover touches of life that are good for some additional mileage in fiction. But don't confuse fiction with fact in your feature stories.

Unlike the situation in magazine writing, it is quite ethical to submit a newspaper feature to more than one publication at the same time. When you do this, write on Page 1, "Exclusive in your territory," and make sure that it is. Some newspapers claim territory on the distant fringes of their active circulation areas, so make sure you understand what a paper considers its territory to be. Ordinarily, you can send the same story to papers at opposite sides of the state without complications. It's wise to allow a 100-mile radius for papers in cities of up to 100,000 population, at least 200 miles for the metropolitan dailies. When in doubt, just ask the editor.

An advantage of newspaper writing is that it brings the freelancer's attention to a closer focus on people and events in his vicinity. He looks for aspects of life on a more intimate scale than might attract his attention if he were casting about for something to dangle before a national magazine. This fine-combing of his own area is good for him because—

1. It provides training in looking for and evaluating story possibilities.
2. It can produce a fairly steady, if modest, income.
3. It helps establish him as the person to get into touch with when one of his friends or other contacts knows of a story tip.
4. The material he finds in looking for newspaper copy may provide him with a major magazine story.

What is a newspaper feature story? It may concern itself with more detailed and personal background treatment of a person who has figured in a news story. It may be about someone who hasn't been in the news at all, but is worth attention as a personality or because of some achievement. It may be about practically anything, just so it is actually *about* something. Most editors have a decided preference for stories about people. If you can write interestingly and intelligently and maturely on the subject, it is

suitable for newspaper submission. That is literally all there is to it.

Some editors prefer features that are related to someone or something currently in the news. They require a "peg" or a "pitch." Others feel that the feature section should offer the reader a change of pace from the news columns, and are more inclined to judge a story by its intrinsic general interest than by whether it has conspicuous news value.

Be careful, by the way, about taking the word of local "experts" for your facts. Try to corroborate every detail, through additional interviews, the library, newspaper files, other references. Every town has its "experts" who speak with conviction and authority, and who sometimes are as wrong as they can be.

The odds go up sharply in your favor if you can include good photographs with your submission. The next best thing is to send with your story a memo on picture possibilities, so that the editor can decide whether to send a photographer. If you go about with a camera, which is an excellent idea, you may unexpectedly run on to a newsworthy picture that alone will be worth as much as some of the stories you have slaved over. Some of these freelance catches have won Pulitzer prizes and substantial fees for the guys who were quick on the shutter.

Go easy on historical topics. Feature editors want to know what's going on now. Try to resist old cemeteries, a favorite theme of freelancers. If the next feature section you pick up has a piece in it about some old burying ground, it will just go to show how hard it is to generalize about these things. In the showdown, it depends on how interesting the writer makes the story.

Whatever you do, don't approach people and say that you are "representing" the newspaper to which you plan to submit a story. Editors are allergic to outsiders who claim to represent them. Just say you are working on a story to submit to the paper. If you already have a go-ahead from the editor, you still are not representing him, but you can say that you have an assignment to write the story.

A major complaint of writers who submit to newspapers is that their unpublished material is held too long to make it offerable elsewhere, or is not returned at all. This may be the fault of the volume of work that is poured on to many newspaper editors, or it may be that some editors are not as conscientious as they should be. They have no first and second readers. Sometimes a manuscript gets covered up, or part of it may get lost because the writer failed to put his name on every page. Photographs get lost too, but usually because they have no identification marks. Once separated from the manuscript, they just float around the office.

Identification on every sheet of material helps insure against loss. Each photo should have its typewritten caption—with your name and address on the caption sheet and also lightly written or stamped on the back of the photo in case the sheet gets torn off. Be sure to send return postage.

If, after these precautions, you still have trouble with an editor who loses things, write him a courteous inquiry. If this does no good, you may as well cross him off your list, submit to someone else, and claim a deduction for the missing photos and other expenses on your income tax return.

## THE INSIDE STORY ON COOPERATIVE PUBLISHING

### *a frank discussion . . . yours **FREE!***

The widespread lack of information about subsidy book publishing has deterred many authors from getting their books into print. Now, in a forthright and revealing booklet that every new writer should read, one of the foremost publishers explains clearly and frankly just how its cooperative book publishing plan works.

**WHO** are Comet authors . . . Comet's markets? Which author has the most to gain from cooperative publishing — the writer of fiction, non-fiction, poetry or juveniles? How To Publish Your Book goes into detail.

**WHAT** does Comet's *complete* publishing program include? Can you expect quality printing and editing, advertising and sales? What about intensive radio and television promotion? The following excerpts indicate what Comet can do:

"We would be very happy to review White Angel Kitty on our morning show, Open House," WMBR-TV

"Please have Madge Brissenden contact us regarding an interview on the daily show," KFOX

"I will contact Mr. Hamada and be happy to arrange for a guest radio appearance by this local writer," KPOA

**WHERE** are Comet books sold? In addition to sales to bookstores, wholesalers, libraries and other outlets, Comet's Promotion and Subsidiary Rights Department explores the possibilities of selling book rights to the vast market of movies, magazines, book clubs, newspaper syndicates, television, radio, and foreign publishers.

**HOW** can Comet's cooperative publishing plan work for you? How often are royalty payments made? How does the Comet author benefit?

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# From Editors' Desks to You

[Continued from Page 9]

Douglas E. Lurton, for many years editor of the Funk & Lurton magazine chain, died recently. He has been succeeded by Donald G. Cooley, to whom manuscripts should be addressed. Wilfred Funk continues as editorial director while John J. Green has become managing editor.

Material submitted is always considered for all titles in the chain—*Your Life, Your Health, Woman's Life, and Your Personality*. Address: 11 West 12nd St., Suite 305, New York 36.

—A & J—

Charles K. Fox, nationally known fisherman and conservationist, is executive editor of the Stackpole Company, Telegraph Press Bldg., Harrisburg, Pa. The books published by this firm reflect his interests—there are 175 back titles relative to hunting, fishing, guns, dogs, camping, and conservation. Other titles include biographies and Americana. Occasionally a work in some other field is published, such as McGuire's excellent *Technical and Industrial Journalism*.

—A & J—

The Ziff-Davis magazine chain is starting two new magazines, *Pen Pals* and *Dream World*, both under the editorship of Paul W. Fairman. Address: 266 Madison Ave., New York 17.

For the time being *Pen Pals* will be staff-written or locally assigned, and so will not be in the market for freelance copy. *Dream World* will use fiction of the "Walter Mitty" type—rather hard to define, Mr. Fairman points out. He suggests a look at the first issue, out in December.

—A & J—

See, 10 E. 40th St., New York 16, which used to be primarily a picture magazine, has now become a bimonthly magazine for men. For the present it is publishing no fiction but is using 3,000-5,000 word true adventures; off-beat profiles; stories of war, sports, crime, history (controversial subjects); medicine. It is edited by Ray Robinson, the successful editor of *Real*. Better query Mr. Robinson before submitting manuscripts.

—A & J—

## Lengel on Books of Fiction

Writers of book length fiction will be interested in what William C. Lengel—long noted as an editor and as a discoverer of new authors—has to say about the qualities that make for successful novels.

Formerly editor of Gold Medal Books, Mr. Lengel now edits Premier Books (non-fiction reprints) and Crest Books (fiction originals and reprints), both of them, like Gold Medal, in the Fawcett organization.

*Author & Journalist* is privileged to publish Mr. Lengel's memorandum to his staff on Crest Books—a brilliant pattern for fiction:

In searching for manuscripts for publication as Crest Originals, we should have certain standards in mind. Of course, we must never dictate what authors are to write or how they should handle their material, just as we do not attempt to dominate hard-cover publishers or influence what they should publish for us to buy as a paper-cover reprint for Crest Books.

However, I should like to set down here, as I did

some time ago for the staff of Gold Medal Books, those general qualities that we should strive to find for our Crest line, both originals and reprints.

The ideal Crest Book—whether an original or a reprint—should create an urgency to be read.

This means that the author must establish at once a character (or characters) in whose life you immediately become involved, because he is faced with a provocative problem or involved in a situation that interests and excites you—and makes you want to go on to the end.

A Crest Book must provide an exciting adventure in reading.

The style and tone of the writing will be determined by the nature of the story—by the interaction of character and situation in terms of real human needs, ambitions, and social values.

There should be no straining for sex titillation, but sexual needs and the emotions they produce should be recognized as a vital ingredient in human motivation. Natural sex situations, consistent with the characters, the situations in which they are involved, and the social stratum that is a vital part of their actions and attitudes, should be frankly and honestly developed to the satisfaction of the reader.

The novelist's main job is not only to tell a story but to make it live, and to make his readers live in it. If he is to succeed he must create real characters involved in compelling and convincing situations, he must make the reader need to follow his story to its conclusion, and he must make the reader feel that that conclusion—whether tender or tough, surprising or shocking—is the inevitable outcome of all that has gone before.

As Somerset Maugham points out in *The Summing Up*, the main job of a novelist is to tell a story—a story that moves to a predestined and inevitable conclusion.

An example of a provocative situation: Years ago, in her novel, *The House of Mirth*, Edith Wharton has her heroine, a proud girl of good family background, coming out of a building occupied exclusively by bachelors.

As she is leaving, she meets a wealthy man who recognizes her. Feeling that some explanation is expected, she lovingly smiles that she has been in the building to see her dressmaker. The man, an unscrupulous social climber, knows there is no dressmaker in the building, because he owns it.

So, though her visit was innocent, Lily Bart is caught in a lie that haunts her throughout the novel. And the reader, caught in a compelling situation, wants to know what price the girl is to pay for her pitiful blunder.

Ernest Hemingway always manages in his novels to establish situations of this kind and characters in whom the reader immediately becomes interested. So do Faulkner, Steinbeck, Dos Passos, Erskine Caldwell, Thomas Hardy, Balzac, Dreiser, Tolstoy, Dostoevsky. The same applies to Erle Stanley Gardner, Mickey Spillane, Richard Prather, and to a dozen or more of the writers we have developed for Gold Medal.

Every editor on the staff should approach every manuscript with the hope and thought that here may be something he can recommend to buy and publish, with whatever amount of counseling and revision necessary to help make a promising work into a publishable one. Remember that Gold Medal editors have discovered and published the first work of more than 50 new writers. We have the same opportunity to find and publish the first work of many new and promising writers for Crest Books.

And no book can be too good for Crest publication.

# YOUR NAME ON A BOOK COVER

**P**ROBABLY every writer loves to see his name on the cover of a book. If he's already been published in book form, he wants to be published again and again.

In these days, when a writer approaches a publisher he runs up against an economic problem. The typical publisher is public-spirited—he wants to put out books that will be of value to the reading public. Yet he can't lose sight of the fact that he must make money to stay in business. He must have books that will sell.

The break-even point differs with various publishers, but on the average it takes a sale of around 8,000 copies to cover costs including overhead. Most books don't sell that many copies. The publisher has to make his profits on the books that do sell in large quantities—and on his share of subsidiary rights including movies, TV, translations, reprints.

Knowing the situation, a publisher scans every submitted manuscript from the standpoint of probable sales as well as merit. He wants not merely books but good books that will sell. If a manuscript is exceptional but probably limited in appeal, he may take it as a "prestige item," meaning that the prestige his firm gains will make up for the financial loss.

What kinds of books are likely to sell well today? That's a question hard to answer. The best-selling fiction includes books based on sex, on history, on humorous characters, on a variety of subject matter.

There is as much variety in best-selling non-fiction. Titles include biography, medicine, history, psychology, humor. Non-fiction averages higher sales than fiction. This applies to the run of books as well as to best-sellers. Moreover, a good non-fiction book will sell over a long period whereas the typical novel is dead after a year.

The paperback houses offer an increasing opportunity for the writer who produces popular fiction or non-fiction. More and more of them are publishing originals as well as reprints. Generally a book must have a sales potential of at least 200,000 in order to interest a paperback house.

Writers unfamiliar with book publishing ask various questions about submitting manuscripts. Shall I submit to a large or a small publisher?

There is something to be said for each. The large publisher tends to have better selling facilities. Also, in the case of a highly specialized book, he may have a mailing list covering practically every individual who is a sales prospect for the books in the special field. (This is true also of a small publisher who specializes in one or two fields.)

The smaller publisher, on the other hand, is in a position to give closer personal attention to every title on his list.

Best-selling authors are divided in their preferences. Some are published by big firms, some by those of medium size, others by very small publishing houses.

The prospects of a new author interesting a large or a small publisher are about the same. Some publishers, large and small, are inclined to stick to what they consider sure-fire stuff. Others are ready to take a chance.

Another question asked by beginners is how long it takes a publisher to reach a decision. The time varies; it averages a month if the manuscript is rejected without qualification; longer if it is being held for detailed consideration, possibly with a view to making suggestions to the author.

Inexperienced writers often inquire how to interest a book publisher in a manuscript. If the work is non-fiction, the writer should query in advance. The query should be accompanied by a general description, an outline, and the text of the first chapter. The writer should detail enough of his background to establish the fact that he knows his subject. Queries on fiction are useless.

The Annual List of Book Publishers is based on first-hand information from publishers up to the moment of going to press. Changes will be noted in *Author & Journalist* from month to month. The list is intended to include only publishers who operate strictly on a royalty or an outright purchase basis. If outright purchase is not mentioned in the listing, royalty is to be understood.

The average writer will find his probable markets under General Publishers. Firms listed under other classifications are more restricted in the fields they cover.

In the listing a number in parentheses—as (30)—indicates the approximate number of titles the firm publishes yearly.

## Book Publishers: Annual Market List

### General Publishers

**Abelard-Schuman, Inc.**, 404 Fourth Ave., New York 16. (45) Trade books, juveniles. Lillian McClintock.

**Abingdon Press**, 150 Fifth Ave., New York 11, and 810 Broadway, Nashville 2, Tenn. (60) Religious, ethical, church school books, religious education texts; history, hymnody, philosophy. Juvenile fiction and non-fiction; leisure-time activity books for adults and young people. Preferred, 40,000-75,000 words.

**Advance Publishing Company**, Great Barrington, Mass. Fiction that informs as well as entertains; no formula stuff. Non-fiction of general interest on any subject, including autobiography, biography, and competent reference books. Juveniles. Textbooks.

**Appleton-Century-Crofts, Inc.**, 35 W. 32nd St., New York. (60) Novels, non-fiction; biography, autobiography, memoirs, history, not less than 50,000.

**Arcadia House**, 419 Fourth Ave., New York 16. (70) Light fiction 55,000-60,000 words. \$150 pre-publication advance for mysteries and Westerns, \$250 for romances, plus royalties over 2,500 copies. Alice Sachs.

**Arkham House**, Sauk City, Wis. (8) Fantasy fiction, August Derleth. Overstocked.

**Atlantic Monthly Press**, 8 Arlington Street, Boston 16, Mass. Fiction, biography, history, belles-lettres, juveniles, general non-fiction. Seymour Lawrence, Director.

**Ballantine Books**, 101 Fifth Ave., New York 3. (30) Publishes simultaneously in hard covers and paper-



bound books. Emphasis on fiction. High editorial standards.

**A. S. Barnes and Co.,** 232 Madison Ave., New York 16. (40) General non-fiction, with emphasis on books on all sports (participant and spectator) including hunting and fishing. No longer any textbooks.

**Bartholomew House, Inc.,** 205 E. 42nd St., New York 17. General publishers of non-fiction, 60,000-80,000; spectator sport books; self-improvement and how-to. Douglas L. Lockhart.

**The Beacon Press,** 25 Beacon St., Boston 8, Mass. (40) Fiction, general non-fiction, national and international affairs, liberal religion. Query Thomas Bledsoe.

**Binfords and Mort,** 124 N. E. Ninth Ave., Portland 9, Ore. (10) Regional non-fiction about the Pacific Northwest, including history, biography, botany, wildlife, geology, geography, Northwest Americana. Some strong historical fiction and some juveniles with authentic Northwest background. Thomas Binford, Manager; Alfred Powers, Editor.

**The Bobbs-Merrill Co., Inc.,** 730 N. Meridian St., Indianapolis 7, Ind. (80) Novels, all types. Juvenile fiction and non-fiction, 20,000 words up. Adult non-fiction—biography, history, inspirational, and other subjects of general interest. Textbooks for schools and grades. Law books. Trade books, juveniles, Miss Patricia Jones; adult, Miss Anne McDonnell; textbooks, Lowe Berger; law books, Leland C. Morgan.

**Bourey & Curl, Inc.,** 22 E. 60th St., New York 22. (50) General publishing, fiction, Westerns, science fiction.

**Charles T. Branford Co.,** 551 Boylston St., Boston 16. (5) Non-fiction; especially arts and crafts, natural history.

**Bruce Publishing Co.,** 400 N. Broadway, Milwaukee 1, Wis. (40) Literary novels; textbooks for elementary and secondary schools, and colleges; technical and mechanical books; Catholic religious books; juvenile fiction and non-fiction. William C. Bruce.

**Cambridge University Press,** 32 East 57th St., New York 22. (100) Non-fiction; technical, scholarly, religious books. F. Ronald Mansbridge.

**The Caxton Printers, Ltd.,** Caldwell, Idaho. (15) Non-fiction; juvenile fiction and non-fiction. J. H. Gipson.

**Channel Press,** 159 Northern Blvd., Great Neck, N. Y. Non-fiction only, specializing in titles on religion, human relations, self-help, education, history, biography. Submit no MSS. except on request on the basis of a letter or outline. Leonard E. Harris.

**The Citadel Press,** 222 Fourth Ave., New York 3. (20) All types of freelance book manuscripts except juveniles and verse. Philip S. Foner.

**Coleman-Ross Co., Inc.,** Editorial Department, 80 Boylston St., Boston 16, Mass. (15) Technical and reference books on music; general non-fiction; secondary-school and college textbooks.

**Coward-McCann, Inc.,** 210 Madison Ave., New York 16. (60) Novels, non-fiction, juveniles. Cass Canfield, Jr., Editor; Alice Torrey, Juvenile Editor.

**Crime Club,** 575 Madison Ave., New York 22. (Affiliated with **Doubleday & Co.**) Mystery novels 60,000-80,000. I. S. Taylor.

**Criterion Books, Inc.,** 257 Fourth Ave., New York 10. General trade, fiction and non-fiction, reference, social sciences.

**Thomas Y. Crowell Co.,** 432 Fourth Ave., New York 16. (110) Fiction, non-fiction, juveniles, textbooks, reference works, art. William Poole and John Meyer, adult fiction and non-fiction; Gorton V. Caruth, reference books; John V. Gallagher, college textbooks; Elizabeth M. Riley, juvenile fiction and non-fiction; Bryan Holme, Studio Books, etc.

**Crown Publishers,** 419 Fourth Ave., New York 16. (50) General fiction and non-fiction. Herbert Michelman, Millen Brand.

**The Davidson Press,** 227 East 45th St., New York 17. General publishers. Gustav Davidson, Director.

**The John Day Co.,** 62 W. 45th St., New York 36. (25) General publishers. Richard J. Walsh, Jr., Editor.

**The Devin-Adair Co.,** 23 E. 26th St., New York 10. (15) Non-fiction. Devin A. Garrity. Query.

**Dial Press, Inc.,** 461 Fourth Ave., New York 16. (25) Serious novels, all types; non-fiction, adult; biography, history, science, fine arts, anthologies. No light fiction. George Joel.

**Dietz Press, Inc.,** 109 E. Cary St., Richmond 19, Va. (10) Historical, gift books, juveniles, self-help books, general non-fiction. August Dietz, III, Editor.

**Dodd, Mead & Co.,** 432 Fourth Ave., New York 16. (130) Novels 70,000 words up. Juveniles. Non-fiction, adult and juvenile; travel, biography, nature, essays, arts and crafts. Poetry; translations. Edward H. Dodd, Jr.

**Doubleday & Co.,** 575 Madison Ave., New York 22. (250) Novels; non-fiction; mysteries; juvenile fiction and non-fiction. Anchor Books.

**Duell, Sloan & Pearce, Inc.,** 124 East 30th St., New York 16. (20) Novels, non-fiction, humor, regional books, photography, juveniles.

**E. P. Dutton & Co.,** 300 Fourth Ave., New York 10. (125) Fiction, including detective stories. Non-fiction: adventure, religion, travel, fine arts, biography, memoirs, history, science, psychology, psychics, child care, hobby and how-to books, nature, cartoon and humor, reference works. Juvenile fiction and non-fiction. Chairman Editorial Board, Elliot B. Macrae; Vice-Chairman Editorial Board, William E. Larned; Managing Editor, Scott Bartlett; Editors—Harry Shaw, William Doerflinger; Associate Editors—Beulah Harris, Jeanne Frank, Cyril Nelson; Juvenile Editor, Sharon Banigan.

**Farrar, Straus and Cudahy, Inc.,** 101 Fifth Ave., New York 3. (65) Fiction, non-fiction; juveniles.

**Frederick Fell, Inc.,** 386 Fourth Ave., New York 16. (10) Biography, science fiction, Americana, humor, how-to, inspirational, anthologies, popular science, business, religious, general non-fiction, fiction.

**The Fine Editions Press,** 227 E. 45th St., New York 17. (7) General publishers specializing in poetry. Gustav Davidson.

**The Free Press,** Glencoe, Ill. (25) Social sciences, philosophy, religion, psychology and psychiatry.

**Funk & Wagnalls Co.,** 152 E. 24th St., New York 10. (30) Fiction, general non-fiction, history, biography, reference books, books for teen-age readers, practical homemaking, current affairs.

**Wilfred Funk, Inc.,** 153 E. 24th St., New York 10. (10) General non-fiction; home arts and decoration; self-help; how-to-do; mail order books.

**Garden City Books,** a division of **Doubleday & Com-**

## COMING IN DECEMBER

If you do fact writing, you can't afford to overlook the business and industrial magazines (often called trade journals) or the company publications put out by many corporations in the interest of their business.

There will be a market list for each of these classifications in the December *Author & Journalist*, out in late November.

In addition the issue will contain professional articles on fiction and other fields of writing, comment on books for writers, news direct from editors, and the other features that make *A&J* a must for the writer.

If you are not now a subscriber, subscribe now and make sure of getting the December and later issues. Send \$3 for 2 years or \$2 for 1 year to *Author & Journalist*, 1313 National Bank of Topeka Bldg., Topeka, Kans.



# AN APPRAISAL OF YOUR BOOK

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IF YOU were trying to sell a diamond or a violin of undetermined value, surely you would have the item appraised before seeking a buyer. Why should the writer with a manuscript to sell be less businesslike?

Year after year, writers come to me for manuscript appraisal, after spending two or three years in futile attempts to market a property that simply was not marketable. In many cases the script could be, *and was*, made salable. If the author had followed expert counsel instead of an assumption, his book could have been in print much earlier.

For \$5.00 I read your book length and tell you whether it is marketable. If it is, I suggest a publisher or agent. If it isn't, I recommend the type of aid it needs and name a price. You are then free to accept my offer or withdraw the script, as you wish.

**Before sending a manuscript, write for my free descriptive pamphlet entitled BOOK WRITING HELP. It may change the course of your entire writing career.**

I was told some time ago by a literary agent in New York that, "The only one who can give you help with your book is Carson, but he's hard to get." Well, let me say that I did not hope for such an excellent revision. You did it as if the book were your own. I have read it again and again and had fun meeting my people which your professional touch brought to life and made to talk, laugh and suffer. Thank you from the depths of my heart.

—Helen Duboka

**CHARLES CARSON,** *Literary Consultant*

Post Office Box 638-A, Manhattan Beach, Calif.

pany, Inc., 575 Madison Avenue, New York 22. (60) Original fiction and non-fiction, juveniles, reprints. Original publications under imprint **Hanover House**. Ferris Mack.

**The Gnome Press, Inc.**, 80 E. 11th St., New York 3. (7) Specializes in science fiction adult and juvenile. Interested also in non-fiction books with a science fiction connotation—space travel, Atlantis, etc. Martin Greenberg.

**Grayson Publishing Corporation**, 381 Fourth Ave., New York 16. (10) Non-fiction; special interests—humor and photography. Sometimes outright purchase.

**Greenberg: Publisher**, 201 E. 57th St., New York 22. (30) General non-fiction; fiction; photographic books; how-to books. E. W. McDowell.

**Grosset & Dunlap**, 1107 Broadway, New York 10. (120) Adult non-fiction, self-help books, brief picture books, juvenile fiction and non-fiction series. Reprints. William Morris, Editor-in-Chief; Edward Ernest, Picture Book Editor.

**Grove Press**, 795 Broadway, New York 3. (20) Fiction, non-fiction, college textbooks. Welcomes for consideration MSS. of superior merit. Barney Rosset, Publisher and Editor-in-Chief.

**Hanover House**. See **Garden City Books**.

**Harcourt, Brace & Co.**, 383 Madison Ave., New York 17. (120) Novels. Non-fiction; biography, history, general literature. Children's books. Textbooks, college and high school. Trade, Denver Lindley; high school, James Reid; college, William Pullin; juvenile, Margaret McElderry.

**Harper & Brothers**, 49 E. 33rd St., New York 16. (300) Novels; non-fiction, adult and juvenile; science, religion, travel, biography, popular history, etc. Textbooks, medical, business, industrial monographs. Juveniles, all ages; fairy tales. General books: Managing Editor, Evan Thomas; General Editor, Simon Michael Bessie; nature and outdoor books, Richard B. McAdoo; mystery, Joan Kahn; staple trade books, George W. Jones; juvenile books, Miss Ursula Nordstrom; social and economic books, Ordway Tead; college textbooks, Edward J. Tyler; religious books, Eugene Exman; Bibles, David H. Scott; medical books (Paul B. Hoeber, Inc.), Paul B. Hoeber.

**Hastings House**, 41 E. 50th St., New York 22. (30) Regional, photographic, historical, biography, non-fiction, visual design, communication arts (television), architecture, decoration; juveniles. Especially interested in Americana.

**Hill and Wang, Inc.**, 104 Fifth Ave., New York 11. General non-fiction with emphasis on history, social

history and popular science. Little fiction. Arthur W. Wang, Editor.

**Henry Holt & Co., Inc.**, 383 Madison Ave., New York 17. (100) Novels, all types. General non-fiction: American biography, criticism, general information. High-school and college textbooks; foreign language textbooks and records; translations. Dr. Milton Hopkins, High School Department; Alden H. Clark, College Department; William E. Buckley, Trade Department.

**Horizon Press**, 220 West 42nd St., New York 36. (10) Chiefly non-fiction; literary, biographical and autobiographical, scientific; art and architecture; works of humor, especially those of reference value. Some fiction, but only of high literary quality. Ben Raeburn, Editor.

**Houghton Mifflin Company**, 2 Park St., Boston 7, Mass. (100) Fiction, non-fiction, and juvenile manuscripts of general interest.

**Marshall Jones Co.**, Franconstown, N. H. Non-fiction; books that appeal to a special market. Prefers preliminary summary. Clarence E. Farrar.

**Julian Press**, 80 E. 11th St., New York 3. (6) General non-fiction; psychiatric; educational. Arthur Cepos.

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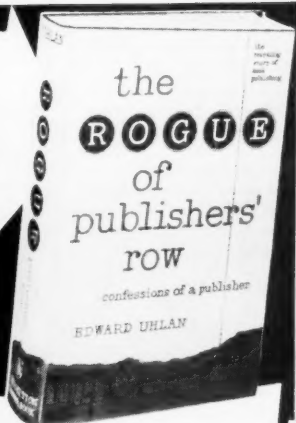
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 Query Freeman Champney.

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**Cornell University Press**, 124 Roberts Place, Ithaca,  
 N. Y. (25) Non-fiction, textbooks, technical books,  
 translations.

**Dartmouth Publications**, Baker Library, Hanover,  
 N. H. Specialized publishers of Dartmouth College  
 and regional history.

**Duke University Press**, Box 6697, College Station,  
 Durham, N. C. (11) Scholarly works.

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 ture, engineering, veterinary medicine, home econom-  
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**University of Florida Press**, Stadium Bldg. Gainesville, Fla. (15) Non-fiction. Lewis F. Haines.

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## More Little Magazines

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**The Carolina Quarterly**, Box 1117, Chapel Hill, N. C. (3 times a yr.-50) Marcelline Krafchick, Editor. Fiction of intrinsic literary worth to 5,000 words. Poetry: favors short lyric poems though there are no limitations as to length; translations; no polemical or didactic poetry. Articles, criticism, etc., to 5,000 words. High conservative standards. Varying rates for exceptional work. Pub. Prizes.

**Explorations**, University of Toronto, Toronto 5, Ont., Canada. (3 times a yr.—\$1) Edmund Carpenter, Editor. Articles to 5,000 words, principally

on communications. Poetry of specialized character. No fiction. Experimental; high standards. Payment at varying rates. Pub.

**Folio**, Department of English, Indiana University, Bloomington, Ind. (3 times a yr.-35) Stanley Cooperman, Editor. Short stories of any reasonable length. Poetry—quality the only guide. Some criticism on literature and the drama. "Conservative—but quality is all that counts."

**Listen**, 253 Rull Road, Hesse, East Yorkshire, England. George Hartley, Editor. (Q-50) All types, all lengths of poetry, but a very high standard required. Criticisms, articles, and reviews dealing with poetry. No fiction.

**Meanjin: A Quarterly Journal of Literature, Art, Discussion**, University of Melbourne, Carlton, W. 3, Victoria, Australia. (Q-\$1.25) C. B. Christeson, Editor. Non-commercial fiction to 10,000 words. Quality poetry. Full-length literary and art criticism, mainly dealing with Australian subjects; reviews. Line drawings. Policy, experimental, advance guard, non-conformist. Payment. Pub.

**Overland**, GPO Box 982, Melbourne, C. 1, Australia. S. Murray-Smith, Editor. Fiction, poetry, non-fiction, art work. No strict canons, but material used is essentially Australian. Popular, realistic—"temper democratic, bias Australian." Payment by arrangement. Pub.

**South Atlantic Quarterly**, Box 6697, College Station, Durham, N. C. (Q-75) W. T. Laprade and W. B. Hamilton, Editors. No fiction or verse. Articles 2,500-5,000 words on current affairs, history, political science, literature. Conservative policy with high literary standards. \$2 a printed page. Pub.

**The Step Ladder**, Knox College Library, Galesburg, Ill. (Q-50) Benjamin B. Richards, Editor. Fiction and articles of all types to 2,000 words. Poetry of all types. High standards; conservative and critical policy.

**21st Century**, GPO Box 3015, Sydney, N. S. W., Australia. (Q-50) Harry Hooton, Editor. Stories to 3,000 words showing man's mastery over inanimate nature. Brief free verse in vernacular vein. Satire on psychology; articles promoting technical as against psychological concerns. Art: experimental (preferably photographic) studies. Policy futuristic.

**We Offer**, The Guild Press, Crayke, York, England. (Q-35) Official organ of the Poetry Guild (international). John Hoffman, Editor. Serious poetry that is creative and affirmative—not merely religious; length to 200 lines, but shorter preferred. Reviews of poetry and of books of mysticism, self-transcendence, and the creative spirit. Payment by arrangement.

**The Western Review**, State University of Iowa, Iowa City, Iowa. (Q-50) Ray B. West, Jr., Editor. Fiction, poetry, non-fiction: no limitations except quality. High standards. Prose \$3 a page, poetry \$6 a page. Pub.

**Whetstone, A Literary Quarterly**, 6039 N. Comac St., Philadelphia 41, Pa. (Q-50) Jack Lindeman and Edgar H. Schuster, Editors. All types of fiction 2,500-3,000 words. No restriction as to type or length of poetry and light verse provided quality is high. Articles and criticism 2,500-3,000 words; reviews to 500 words. "Both conservative and experimental, occasionally popular when combined with quality." High standards.

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